

A surrealist painting featuring a large, multi-colored spiral that dominates the center of the frame. The spiral is composed of concentric rings in shades of teal, yellow, orange, and pink, creating a sense of depth and movement. Within the spiral, a small landscape is visible, including a green tree, a body of water, and a small building. A wooden ladder is positioned vertically, extending from the bottom of the spiral towards the top. The background is a soft, hazy landscape with more trees and a bright, glowing light source, possibly the sun or moon, creating a dreamlike atmosphere.

The Process

Karen Yager

'The unexamined life is not worth living' Socrates.

Extending and Stretching

Advanced

- **AOS:** Representation – considering how meaning is shaped; context – perspectives, assumptions, audience, intent...; reflection
- **MOD A:** Context and values – intertextuality, synthesis...
- **MOD B:** Textual integrity – form, structure, language, critical readings
- **MOD C:** Representation shaped by perspective and purpose

Extension

- Investigation and composition
- Cultural roles and significance of texts
- Multiple meanings and relative values of texts
- Conceptual frameworks for the reading and composition of texts
- A range of reading practices
- Assumptions that guide interpretation and evaluation

Extending and Stretching

- All work must be grounded in the conceptual frameworks of the ADV and EXT courses.
- Immersion in a plethora of texts.
- Focus on the artistry and wonder of language and literature.
- Continuous writing practice – at least four times a week - with a deep focus on words and meaning.
- Embrace [literary](#) theory and critical readings.
- Be a reader, viewer, listener and lover of language!



Mentoring Process

- What am I passionate about or really interested in?
- What am I enjoying in ADV and EXT?
- Why does it matter?
- How could I convey this interest or passion to others?
- What would be the best form to showcase this concept?
- Where can I go?



Mentoring Process

- Passion and flow
- Dialogue
- Questioning
- The **concept**
- Speed dating
- Research
- 'Get black on white'
- Reflection
- Feed-forward





Mentoring Process

- Where can I go as a teacher?
 - School and State Library
 - Colleagues
 - Drama teachers
 - Mentors
- What can I do initially?
 - Immerse your students in quality texts
 - Revisit form and intent
 - Show them how to research and record their reflections
 - Make them accountable
 - Be supportive but honest





In the beginning...

Sam:

- Keen to study Commerce Law but aware of the cut throat world and politics
- Enjoys reading plays and Ian McEwan
- Short story set in the corporate world
- Fascinated by *Richard III* MOD A and *Waiting for Godot* EXT, and intrigued by existentialism



In the beginning...

Rob:

- A prolific reader and a skilled speaker – loves Tim Winton and his exploration of masculinity
- Speeches, poetry or short stories
- Began with Ondaatje's poetry and novels, and Winton's novels – *Breath, Eyrie, Running in the Family, Divisadero...*
- Passionate about *In the Skin of a Lion* MOD B
- Mends poetry and short story

The Journey



Question

'In the middle of difficulty lies opportunity. The important thing is not to stop questioning.'

Albert Einstein

- Dialogic model - understandings are constructed between people through dialogue (Bakhtin, Vygotsky)
- Help students to extend their thinking from the concrete and factual to the analytical and evaluative



Question

- It is about asking the right questions.
- It is not the answer that matters but the discussion that is generated by the question.



S.C.A.M.P.E.R

- **S:** What if I change or swap this?
- **C:** What can I blend or combine?
- **A:** What could I substitute?
- **M:** What will happen if I add...?
- **P:** How could I use this somewhere else?
- **E:** What happens when I remove...?
- **R:** What if I did this the other way?

Substitute something

Combine it with something else

Adapt something to it

Modify or Magnify it

Put it to some other use

Eliminate something

Reverse or Rearrange it

Socratic Questioning

Questions that Probe Reasons and Evidence		
Questions of Clarification	Questions that Probe Assumptions	Questions that Probe Reasons and Evidence
What do you mean by ____? How does this relate to our problem, discussion and/or issue?	What are you assuming? Why would someone make that assumption?	What would be an example? How do you know?
Questions about Viewpoints or Perspectives	Questions that Probe Implications and Consequences	Questions about the Question
What effect would that have? What is an alternative?	How can we find out? How could someone settle this question?	What bigger issue is the question trying to get you to think about and/or investigate?

Langford's 5 Whys

- Ask a question
- This leads to a second question
- Ask three more questions
- Probes and deepens understanding
- Thwarts superficial responses





The Thought Process

Landscape in texts: Develop a thesis around humanity's relationship with place.

- ADV: AOS Discovery and Module C – Representation /Module A - Contextualisation and values; EXT: Paradigms, context and values
- Some suggested texts:
 - *Journey to the Stone Country* – Alex Miller
 - AD.Hope's poetry
 - *Tree of Man or Voss* – Patrick White
 - *Eyrie* – Tim Winton
 - *Merry-go-round in the Sea* - Randolph Stow
 - *Dirt Music or Breath*– Tim Winton
 - *Tirra Lirra by the Sea* – Jessica Anderson
 - *Drylands* – Thea Astley
 - *The Secret River* – Kate Grenville
 - *Past the Shallows* – Favel Parrett
 - *Kangaroo* – D.H Lawrence (not an Australian but written in Australia)
 - *The Bodysurfers*- Robert Drewe
 - *One Night the Moon*
 - *Yolongu Boy*



The Thought Process

- *The Writer's Landscape* – Suzanne Falkiner - <http://www.arts.monash.edu.au/ecps/colloquy/journal/issue020/steele.pdf>
- Gosden and Head, 'Landscape an unusually ambiguous concept', <http://www.jstor.org/discover/10.2307/40386996?uid=2&uid=4&sid=21102774030141>
- *Seeking the Centre: The Australian Desert in Literature, Art and Film* - Roslynn Doris Haynes



The Thought Process

- Suite of poetry: Indigenous and western relationship with the land – physical, emotional and spiritual
- Critical essay
- Short Story or Radio play: Dialectic interplay between the past and the present – East Ballina today and a massacre site in the 1800's



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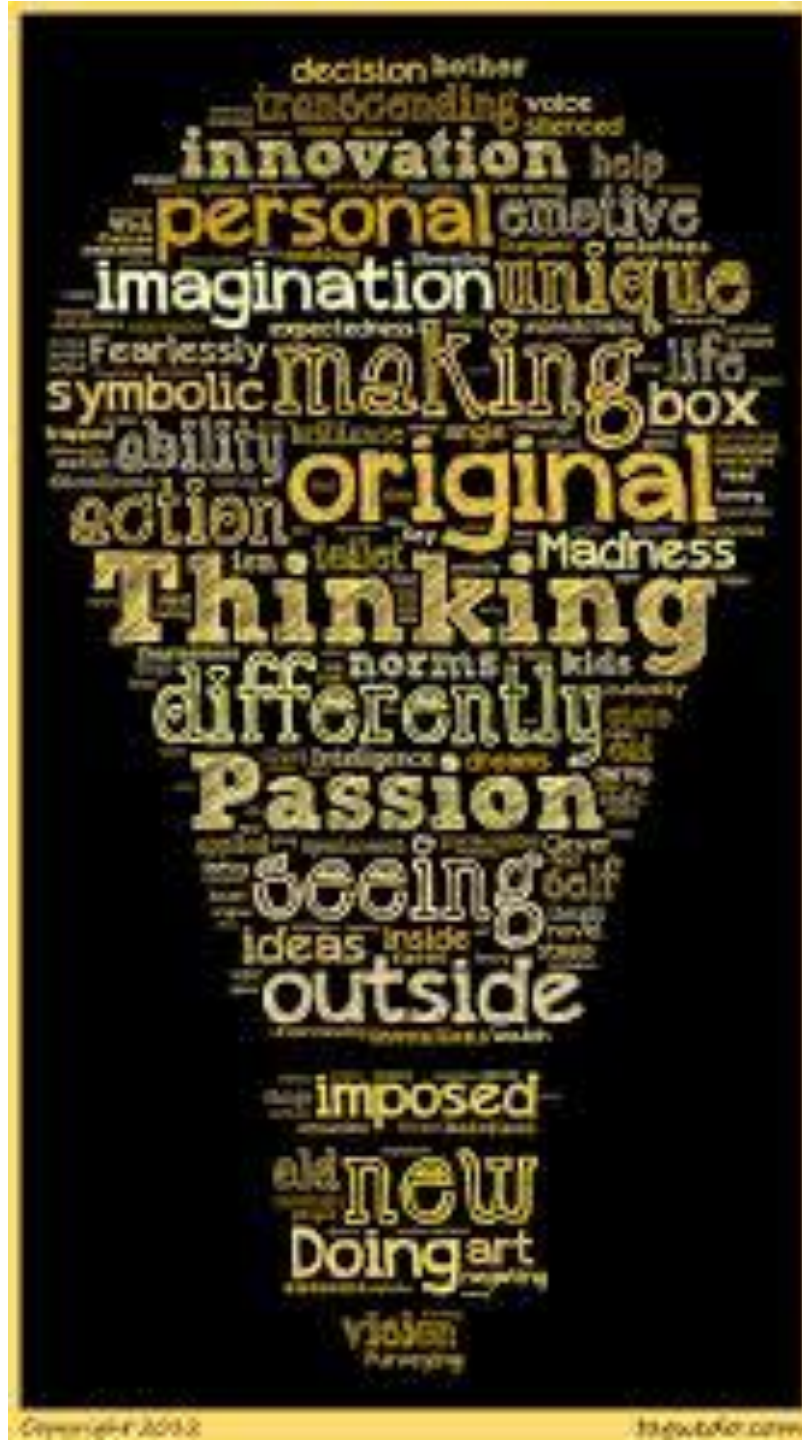
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Reflection Statement



The Concept

- Explains and evaluates the **intent, process and understanding** gained from the completed Major Work.
- Reflection that presents and develops the overarching concept.





Marking Guidelines

- Explanation of the intended purpose and audience of the Major Work
- Explanation of the impact of the extensive independent investigation
- Evaluation of the relationships of concept, structure, technical and language features and conventions



Reflection Statement

- The Reflection Statement explains and evaluates the **intent**, **process** and **understanding** gained from the completed Major Work.
- How the concept and purpose were shaped by research and the ADV and/or EXT courses. Critique the ways in which the Major Work is an *extension* upon the skills and knowledge of the other courses.
- Specific examples of literary works, theories and ideas that influenced the Major Work.



Reflection Statement

- Specific audience/s
- Decisions made about form, content, concept, structure and language; and the reasons for and the impact of those decisions.
- Stages in the evolution of the Major Work and how the process of independent research shaped and/or changed the Major Work.
- The extent to which the initial concept was realised.

Manifest in Daniel Westing's fruitless journey to self-actualisation are the values of Generation Y. These are deeply and alarmingly realised, against a backdrop of economic hardship during the Global Financial Crisis. My Major Work explores the power of ambition and the dangers of inauthenticity, and seeks to interpret and challenge the cultural obsession with achievement and drive that characterises young people in our society, as purported by Emerson in the quote above. Therefore, my Major Work attempts to critique the 'drive without destination', fuelled by the desire for advancement and recognition. This is something that I have reflected upon and examined on a personal level. Compelled in this course, I have questioned not just the path to glory, but how we define the 'glory' that may await: the holy dollar and our insatiable desire for it. (Sam)

Intent - Rob

The overarching purpose driving my Major Work is to invite consideration of how normative masculinities are negotiated within society. In creating the stories to accomplish this, I was inspired by Walter Benjamin's three stages of textual construction, comprising "a musical stage when it is composed, an architectonic one when it is built, and a textile one when it is woven." This saw the architecture of three pieces of work, each an introspective exploration of rites of 'manhood': killing, sex and fatherhood. Moreover, when viewed contiguously, they function extrospectively; as a meta-narrative and bildungsroman.

Inspiration

- How the concept and intent were shaped and influenced by the ADV or EXT courses.
- Provide specific examples that are clearly linked to the Major Work.



Research

- Specific examples of literary works, theories and ideas that influenced the Major Work.
- Literature in the same form or focused on a similar idea.



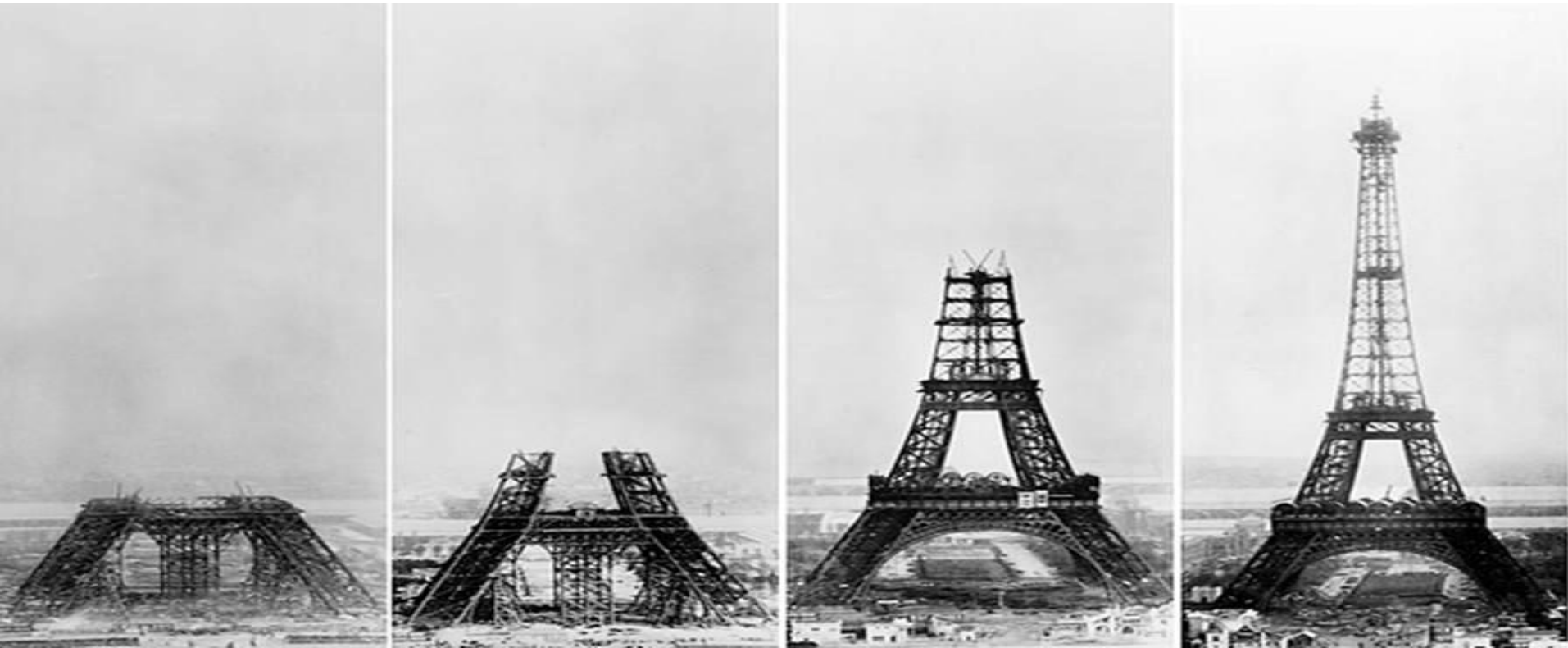
In my narrative, I have incorporated a macrocosmic investigation into how greed and ambition contribute to the collapse of empires, influenced by my study of *Blade Runner: Director's Cut* in Module A of the English Advanced course. Herein, the ziggurat structure of the Tyrell Building juxtaposes the surrounding urban decay and resembles the subversion of the American Dream and the repercussions of normalising pathological narcissism⁴. This is best demonstrated on Page 34 of my Major Work with the establishment of a dystopian atmosphere reflecting Daniel's internal degradation:

“Head down, he trekked against the wind towards *Home*. Passing restaurants, houses and half-deserted streets. In polished shopfronts, his face projected behind the glass. Like a mannequin: trapped, on show while stocks last.” (Page 34)

The recurring ‘high-rise lift’ motif of my Major Work reflects the poignancy of ambition, with the concept of ascendance indicative of success: “The elevator chimed with every floor: rosin for his mind”. The financial crisis setting communicates the relevancy of these ideas – the dangers of consumption and greed – to a contemporary audience. (Sam)

Textuality

- Decisions made about form, structure, concept, content and language.
- The reasons for and effects of these decisions.



A device utilised to represent the internal monologue of my protagonist was the extended 'game show' metaphor. Italicised, I described "the audience, tiered in rows behind the glass"; "the spotlights"; "the rumble from the crowd: the stampede of applause", attempting to envision the atmosphere of artificial tension. Daniel sees himself as "a host on a game show where everyone wanted to be a millionaire" and treats his colleagues as "contestants", his life as a finely-tuned programme. As his fortune begins to collapse throughout the narrative, his fantasy world begins to begrudge a sense of instability and uncertainty. By the end of the story, his show – his world – has collapsed:

"He glanced around. Something wasn't right... And then someone grabbed him by the shoulder and whispered in his ear: 'What are you doing? Get out of here before anyone sees you'. He stumbled back, away from the lights, and collapsed against the wall." (Page 36)

Final product

- The extent to which the initial concept was realised.
- Shortcomings?

"You have the power to choose who you want to be. Be the grandest, greatest and the best that you can be."

Apoorve Dubey



Feed-forward

- *‘Learners who don’t receive instruction, encouragement and correction can become disillusioned and quit due to lack of progress’*
(Dinham, 2008).

- Precise and direct
- Strategic
- Honest



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Quality *Feed-forward*

Effective *feed-forward* answers three questions:

- Where am I going? (the goals) Feed up
- How am I going? Feed back
- Where to next? Feed Forward

(Hattie & Timperely, 2009)



Ways to Provide *Feed-forward*

- Honesty
- Insert word
- Mentors
- Never rewrite!



Peer Assessment

- *“When students are more active participants in the whole process, then feedback is likely to be most useful to students’ learning” (Hattie & Timperley, 2007).*
- *“When students get to see other students’ work it deepens understanding of the learning goals” (Nicol, 2008)*

